Art Gallery of Ontario

THE GALLERY

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The Family Group, 1961. Oil on canvas, 116.4 x 187.6 cm. Louis de Niverville.
A nostalgic view of the artist's family in Ottawa in the 1920s inspired by an old family photograph.

Work of two Canadians, de Niverville and FitzGerald, exhibited this summer

By Earl Damude

Because the exhibitions of both Lionel LeMoine FitzGerald and Louis de Niverville will be on at the same time this summer in the Art Gallery of Ontario the temptation to compare these two artists is enticing.

But, apart from the fact that both artists are Canadian (although de Niverville was actually born in England and was brought to Canada as an infant) they have very little in common. Artistically and emotionally they are poles apart. FitzGerald had his feet firmly set in the rich earth of the prairies; even the abstractions done toward the end of his career have a strong sense of reality. De Niverville, on the other hand, is much less concerned about reality. His paintings and collages have a dream-world quality about them, some of them childlike in their intensity and others nightmarish in their implied threat of terror.

FitzGerald was born in Winnipeg in 1890 and the Winnipeg Art Gallery has by far the largest collection of his work. For this brief look at the life and work of Lionel LeMoine FitzGerald we are indebted to the catalogue essays written by Patricia E. Bovey and Ann Davis of the Winnipeg Art Gallery.

In her essay on "FitzGerald, The Man" Mrs. Bovey says that with the exception of a few trips east, to New York, Toronto and once to Mexico, FitzGerald spent his life in Winnipeg. He felt the city was big enough for him. He was delighted to have his friends and students around him and to welcome visiting artists and had no wish to leave his beloved prairies.

As a boy he spent every summer on his maternal grandmother's farm at Snowflake, Manitoba. (His maternal grandfather had died when he was six.) It was here, with his brother as his companion, that FitzGerald developed his love for the flat prairies, the immense dome of sky, and his fascination for trees.

He married Felicia Wright in 1912 and they had two children, a son and daughter. During those first ten years of married life FitzGerald worked as a commercial artist. In 1922 he spent the winter studying at the Arts Students' League in New York, leaving his family in Toronto for six months. It was at this time that FitzGerald met members of the Group of Seven and he kept up a life-long correspondence with Lawren Harris and A.Y. Jackson.

Shortly after he came back to Winnipeg he was hired as a teacher at the Winnipeg School of Art and in 1929 he was made Principal, a position he held until his retirement, seven years before his death in 1956.

As Ann Davis says in her essay on "FitzGerald, A North American Artist" his work is much less known than it ought to be. Although FitzGerald's life in Winnipeg may appear prosaic, his artistic life was anything but. Several times during his life he abruptly changed his painting style, he frequently re-worked old themes and once he felt he had mastered one medium he would switch to another. He concentrated his work on landscapes and still life but he gradually eliminated the representational and used the basic form of the landscapes and still lifes as the basis of his abstractions. As Ann Davis puts it: "The results are restrained, mysterious and arresting."

The exhibition at the Gallery will show that progression from representation to abstraction. In the abstractions can be seen the development of his own maturity and inner understanding of the nature of things. Again quoting Ann Davis: "FitzGerald has distilled and eliminated until practically nothing is there, except his great compassion, the learning of years and the mystery of life."

Just as FitzGerald's work has its roots in his childhood, so does the work of Louis de Niverville. Even today, forty years from his childhood, he reaches into his bag of child fantasies as the basis for his work. How this happened is a curious story and worth repeating since it will help the viewer to bridge the distance which de Niverville first imposes on the viewer.

Louis de Niverville was born in Andover, England, in 1933 and came to Ottawa when he was six months old. His father was in the Royal Canadian Air Force and eventually became an Air Vice-Marshal. The de Nivervilles, because they were a large family, always lived in large, rambling houses both in Ottawa and in Montreal. These big Victorian houses left an impression on Louis which occasionally bubbles to the surface in his paintings.

In an interview with Joan Murray of the Robert McLaughlin Gallery, Oshawa, de Niverville said that in 1939 at the age of six he contracted spinal tuberculosis and was in a sanitorium for six years. During these years he fought his loneliness by creating his own little family from cut-out figures from the comics. "In the frustrating and dismal hospital environment, this paper world had the only colour apart from his intense fantasy life or the view through the hospital window."

It is from these six years, confined to a hospital, that de Niverville draws the inspiration for his use of collage, that combining painting and cut-outs which is characteristic of much of his work seen in this summer's exhibition. Several of his paintings and collages have a window "real or imaginary" and the artist, in these windows, seems to recall the hospital window through which he saw a distant vista of fields and sky.

The subject matter of de Niverville's work is, as Joan Murray says, "drawn from the depth of his psyche." He is trying to pull out of himself the "strange feelings and imagery which somehow move and excite him."

De Niverville said in his interview with Joan Murray that day and night dreams have a strong influence on him. The feelings that dreams engender in him is what moves him to draw and paint in the style he does. "My dreams are usually connected with a house that presents to me a scene I don't like and so I usually get out. When I leave the place, it's never easy because I'm on top of it and I have to come down."

De Niverville's work is disarming. It takes the viewer back to dreams and fears, childhood terrors, or implied terrors, which in the child are one and the same. Little is real in a de Niverville painting or collage, the juxtaposition of entirely unrelated objects adds to the sense of unreality. De Niverville explains it this way: "I can't live without putting things together that don't belong together. I'm like a sheep dog—I've

(Please turn to page two)

Dennis Reid appointed curator of Canadian Historical Collection

By Earl Damude

The new curator of Canadian Historical Art at the Art Gallery of Ontario, Dennis Reid, says he likes the system of acquisitions used by the Gallery here.

At the National Gallery, where Mr. Reid has been for the past twelve years, first as assistant curator of Canadian Art and since 1971 curator of Post-Confederation Canadian Art, the acquisition committee is made up entirely of curators. But here, at the Art Gallery of Ontario, there is a Canadian Historical Collection Committee, made up of lay people who work with the curator. If the curator thinks an acquisition should be made he suggests it first to the lay committee. If they approve, then the curator can proceed.

Mr. Reid feels the AGO system is good because it brings the curator in direct contact with knowledgeable collectors. "In a sense this system breaks down the barrier between the art professional and the concerned public. I think it broadens the possibilities of the job. It certainly spreads the responsibility and could give each curator more freedom instead of less. Each curator here at the Gallery has his or her own acquisition committee, contemporary, Canadian historical, old master, etc. In this way selection is made by people with specialized interest in a field, and these people usually have a high degree of expertise," said Mr. Reid.

We put another question to Mr. Reid, a question which often comes up in the minds of AGO members. Does a curator, when he buys art or plans an exhibition, really consider what the public would like to see or does he select strictly from his or her professional point of view?

"I think every curator has to ask the same question frequently. In my case as an art historian and curator I think of how I can fill a need in the discipline of Canadian art history. That is the professional side, the learning process. But at the same time I feel strongly that the way the information is presented, its accessibility to as many people as possible, is very important."

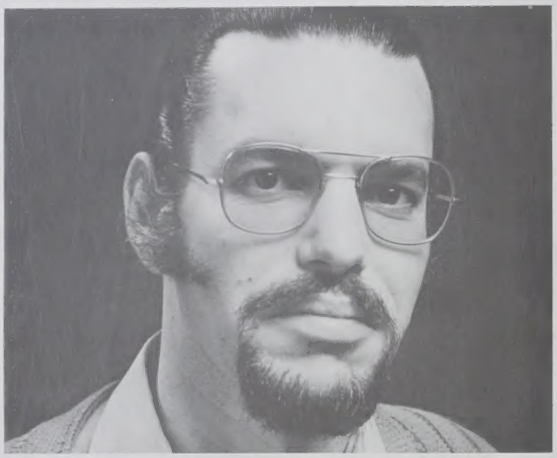
A curator must remember that very few people are interested in all the aspects of his work; those few are usually professionals doing the same kind of work, said Mr. Reid. Then there is a larger group, the collectors or general historians, who do have a measure of specialized interest but not as intense as the historians of Canadian art. By far the largest group any curator has to consider is the informed public, those people, who, for example, know something about Lawren Harris when they come to an exhibition of his work but come seeking pleasure from the pictures, rather more than information.

"I expect one would say this comes closest to popular entertainment in our work. And I'm not saying this in any pejorative way. Such people are the backbone of any gallery and curators understand this."

What does a curator do in an institution such as the Art Gallery of Ontario? "Curator" simply means "taking care of" and that is exactly what the curators at the AGO do, said Mr. Reid. "In my case I'm responsible for the collection of historical Canadian art here at the Gallery. I'm responsible for acquiring new works and taking care of them once they are acquired. And, of course, I will be organizing exhibitions."

Mr. Reid is responsible for Canadian Historical Art up to 1945. In Ottawa he was working with Canadian art between 1867 and 1960 and so far he does not know if he will be involved with anything more modern. He said it really is a question of how far back one takes the concept of contemporary art. "The break at the moment has more to do with the change from representational art to abstract art than it has to do with dates."

The largest part of Mr. Reid's work at the Gallery will be research. It is this research which provides the historical background of the Canadian painters in the time space in which he is working. He says one can only approach understanding of the artist's work by having some insight about the circumstances under which the work was done.



To provide this insight for the viewer coming to an exhibition, Mr. Reid relies on his writing in the exhibition catalogues and on the display techniques used in the exhibition itself.

Mr. Reid has written a number of books, monographs and catalogues on Canadian art. His latest book is *"Our Own Country Canada," Being an Account of the National Aspirations of the Principal Landscape Artists in Montreal and Toronto, 1860-1890.* An exhibition he organized on this theme was shown recently at the Gallery. He wrote the volumes on Edwin H. Holgate and on Bertram Brooker in the "Canadian Artists Series" published by The National Gallery of Canada. He has also written *A Concise History of Canadian Painting*, published by Oxford University Press.

While on the staff of The National Gallery of Canada, Mr. Reid was appointed Adjunct Professor, Department of Art History, Carleton University, Ottawa, in 1977. He was made a visiting lecturer in the Department of Art History at the University of Toronto, 1977-78, and visiting lecturer, Graduate Department of Art History, University of Toronto, 1978-79.

Two Canadians – continued from page one

always wanted to herd dissimilar things into one place. Life ought to be like that, beautifully harmonious. Unfortunately it's not. Except in pictures." And particularly in de Niverville pictures.

In 1953, when de Niverville was 20, he came across Saul Steinberg's little book, *All in Line*. It was this book that started him on his career as an artist. "It taught me that visual art could be fun and exciting. I admired his cleverness and the power and simplicity of his work."

When he first came to Toronto in 1957 he sold some work to Maclean's Magazine much to his surprise and in the fall of that year he started working for the CBC. His climb to fame as a painter was rapid. "Everybody was after my work those days and, by God, did I paint! Since I had no formal training, never having been to art school, I had no idea about perspective, about colour, about anything. The whole thing was a wild discovery."

What really changed de Niverville's style of painting was a commission he got for the Expo Theatre in Montreal. The wall was 60 feet long and 20 feet high. It was terrifying to an artist who had never had a lesson in design. When the mural was finished de Niverville said he felt defeated and he decided to start from scratch again. Before that mural he painted in a stream-of-consciousness style, letting the picture evolve. But after 1967 he decided he would plan his painting much more carefully, he would think more about what he was to paint before he started.

He describes the technique he uses this way. "I find myself making very rough little sketches which are of no interest whatsoever to anybody else . . . Basically, the manual work has nothing to do with the development of the painting . . . The whole picture is done in my head before it is painted."

Pritchard's Fence, 1928.
Oil on canvas, 71.6 x 76.5 cm.
Lionel LeMoine FitzGerald.

Klamer gift represents best in Inuit art

By Gail Hutchison

One of the world's finest private collections of Inuit art has been given to the Art Gallery of Ontario. The collection is the gift of Mr. and Mrs. Harry Klamer and family who have expressed a desire to "let others enjoy the beauty of these pieces so that they would become aware of the quality and importance of Eskimo art."

The gift, the largest of its kind ever made to a Canadian public institution, consists of 605 pieces of sculpture, prints, drawings and wall hangings dating from 2,000 years ago to the present.

In accepting the gift for the Gallery, Director William J. Withrow said the Klamer collection is one of the few in Canada, public or private, which represents the entire range of Inuit art activity. "Qualitatively, the selection is of the highest order, and, from the modern period, includes examples by every important Eskimo artist."

The pieces range all the way from early historic material such as a black ivory Okvik head (200 A.D.-500 B.C.) to wooden masks of the 19th century; from the modern period the collection includes many excellent examples of contemporary sculpture.

Although the full collection has never been publicly exhibited, works from it have been loaned to important exhibitions. In addition, several works were used by the Canadian authority on Inuit art, George Swinton, to illustrate his books on Inuit sculpture.

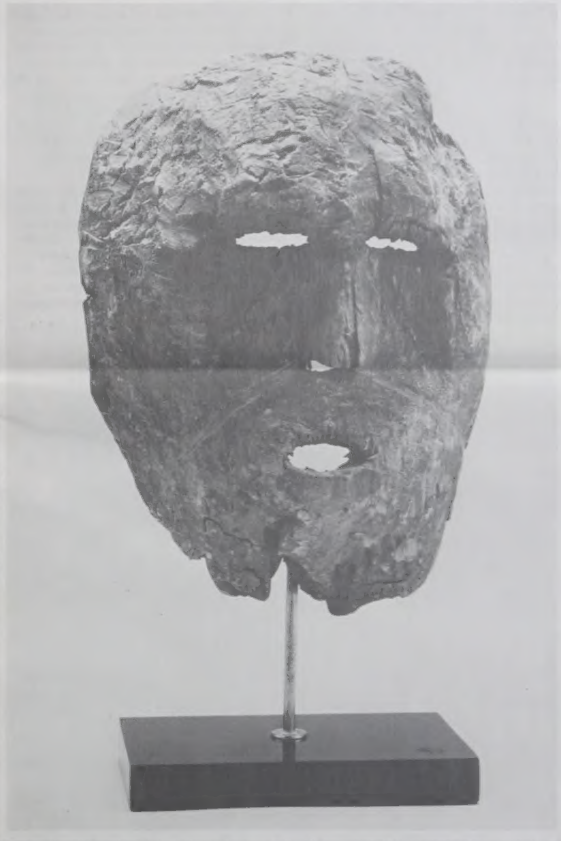
Harry and Marcia Klamer began their collection in 1961 with purchases of prints and sculpture in Toronto. Their interest soon became a passion and they were acquiring works from all parts of the world: in San Francisco, Fort Worth, Amsterdam and Tel Aviv. Their son and daughter, Joseph and Marianne, shared in this pursuit and pieces from their own collections are part of the gift to the Gallery.

"Although I have lived in Toronto since 1944, I was born and grew up in The Pas, Manitoba, where I developed an empathy for the Indian and Métis people," said Mr. Klamer. "Perhaps there is a connection between what drew me to them and my respect for the Eskimos. Their work is warm and loving. You seldom see anything ugly or distorted in it. To survive a harsh life, they have had to intuitively use all their human resources, and it shows in their art."

Marcia and Harry Klamer share a conviction that, as a major art form, Inuit art can be measured by international standards of validity and artistic excellence. "We felt it was important that someone amass this art in Canada because of its artistic value," said Mrs. Klamer.

Due to the size and breadth of the gift, a permanent but selective display will be shown on a rotating basis. The first such exhibition is now on view in the Gallery's Irina Moore Gallery next to the main Henry Moore Gallery.

As soon as necessary research has been completed an exhibition of the entire collection will be presented along with a detailed catalogue. Works from the collection will also be available for loan and for circulating exhibitions to other public centres.



left
A spirit mask in wood.
Made in the 18th century.
Artist unknown

above
Figure with Ulu, 1966.
Carved in green stone, 39.4 x 27.9 cm.
Axangayu (Cape Dorset).

Two pieces from the Klamer collection of Inuit art given recently to the Art Gallery of Ontario by Mr and Mrs Harry Klamer of Toronto.

Your new publication... and why

You are reading the first issue of the new publication for members of the Art Gallery of Ontario. Its objectives are two-fold: to keep you up to date on what's going on and to encourage your participation by giving you a broader understanding of the Gallery's workings.

Running a major art gallery is a complex operation, as visitors who have toured behind the scenes at the annual Open House have good reason to realize. This is especially true of the Art Gallery of Ontario which, quite apart from its excellent permanent collection, has one of the most active and varied programmes in North America.

Last year, for example, no fewer than 45 different exhibitions were shown at the Gallery. In addition 36 exhibitions were circulated throughout the province and elsewhere by Extension Services. Then there were films, lectures, concerts and other performances, programmes for children and school groups, art classes for children and adults, tours, talks, special events. And that does not end the list.

Behind all the activity are the conservation laboratory, libraries, framing shops, workshops and people. Especially we want you to know about the people; the trustees and committee members, the volunteers, the extraordinary range of specialized staff from artisans to academics.

Obviously there is a large story to tell. We could do it in a book, though it would be a big volume, but we thought you would like it in smaller bits. So in the months ahead you will read of these things and come to agree, we think, that the Art Gallery of Ontario is indeed a lively and vital place.

Of course, as in the past, you'll be kept abreast of current exhibitions and activities. In fact we'll now be able to do a better job because frequency has been increased to ten issues each year. We hope that will encourage you to visit the Gallery even more often. The Membership is after all the Gallery's most important audience. You are our keenest visitors and most consistent supporters.

Finally, we'd like to hear from you. We'd like your comments about this new publication, of course, but we'd also like to read your remarks about the Gallery in general. A.M.

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Master print collection is featured this summer

By Katherine Jordan Lochnan

The Art Gallery of Ontario has the second largest master print collection in Canada, the largest being that of the National Gallery in Ottawa. Both collections owe their origin to the Toronto philanthropist Sir Edmund Walker (1848-1924), President of the Bank of Commerce and founder of the Art Gallery of Ontario. Following Sir Edmund's appointment of Ottawa's first print curator, Henry Rossiter, in 1923, the National Gallery began to collect systematically and has developed a major international print room.

Being a smaller institution without a national mandate, the Art Gallery of Ontario was not in the position to develop this area of specialization until the opening of the new wing in 1974. While a considerable collection of prints has been amassed by gift and occasional purchase, it is only during the past three years with the founding of a Print and Drawing Department, that systematic collecting in this area has begun.

The prints which the viewer will see in the exhibition *"Selected Impressions: Recent Acquisitions of Master Prints from the Fifteenth to the Twentieth Century"* have been acquired between 1976 and 1978. The funds to purchase these recent acquisitions came from the Canadian Imperial Bank of Commerce, in memory of Sir Edmund, from Touche Ross, Confederation Life and the Trier-Fodor Foundation. In addition, in 1977, the Art Gallery established a new collecting committee, the Print and Drawing Collection Committee, which received its first budget allocation in April 1978.

The Trier-Fodor Foundation, which was set up in 1977 in memory of the late Walter Trier by Mrs. Trier and Mr. and Mrs. Nicholas Fodor, will make possible on an ongoing basis the acquisition of humorous, satirical and illustrative prints. Thanks to this Foundation, the Gallery has acquired Goya's *Disparate Femenino* as well as two fine Daumiers and several English satirical etchings of the late 18th and early 19th century. These constitute the beginnings of a special collection of satirical prints and drawings which will back up the humorous and illustrative graphic work of Walter Trier which forms part of the collection.

Touche Ross has provided us with funds to purchase prints from 1850 to the present. Among the many fine acquisitions made possible by this fund are a group of seven Whistler lithographs from the estate of the artist's executor, Kandinsky's *Lithograph No. III*, 1925, Whistler's *Nocturne*, 1879/80, and Bonnard's *Rue, le Soir, Sous la Pluie*, 1895. In addition, a special fund for the purchase of prints in memory of Sir Edmund Walker, founder of the Gallery and a collector of prints, was set up by the Canadian Imperial Bank of Commerce and Confederation Life. Among the many fine works acquired with this fund are the two Delacroix etchings, *Juive d'Alger*, 1833, and *Arabes d'Oran*, 1833 as well as Rodin's drypoint *Le Printemps*, 1833.

It is most exciting to see the collection growing and rounding out in areas where representation has been minimal or sadly lacking. The works in this exhibition only represent part of what has been acquired during the past three years. For reasons of balance and space we have been obliged to restrict our selection to a manageable and varied number. These recent acquisitions will enhance and amplify our older holdings, and make possible a more complete representation of different periods, artists and styles. By continuing to build the collection in this manner, we will be able to generate more and more exhibitions from it as time goes on. These we plan to circulate through the Province of Ontario, under the auspices of the Extension Services division. This exhibition will go on tour in October of this year through June 1980.

Other print exhibitions planned for the summer months at the Gallery should appeal to a wide range of taste. The exhibitions include: *One Man's Vision: The Graphic Works of Odilon Redon* (June 2-July 1, 1979 in the Print and Drawing Gallery); *Matisse Prints and Illustrated Books* (June 30-August 19, 1979 in the Zacks South) and *Travels with Pen, Pencil and Ink: Prints and Drawings by David Hockney* (July 7-August 12, 1979 in the Print and Drawing & Trier Galleries). For details, please consult the calendar in this issue.

Private donations account for many outstanding works in the exhibition. Mr. and Mrs. Ralph Presgrave have given the Gallery their entire collection of two hundred prints from the 15th to the 19th centuries, which constitute the largest group of material to be added since the Walker gift. A selection will be exhibited next year in an exhibition devoted to the Presgrave collection. Among the outstanding sheets on view in the current exhibition from the Presgrave collection are Dürer's *Ecce Homo*, 1512, Hollar's *Hans Von Zurch*, 1647, and Whistler's *Drouet*, 1859.

Mrs. Dora Mavor Moore has given several very fine sheets including the unusual Bresdin, *Les villes derrière le marécage* from *Fables et Contes*, 1868, and an outstanding impression of Haden's *The Towing Path*, 1864. These were given in memory of Professor James Mavor, a contemporary and friend of Sir Edmund Walker. Professor Mavor wrote the lengthy introduction to the catalogue of the ambitious black and white exhibition held at the old Metropolitan Toronto Public Library on College street under the auspices of the Art Gallery of Ontario (then Toronto Art Museum) in 1912. He did much to spread interest in prints and print techniques during the early years of the Gallery's existence. It is therefore most appropriate that Professor Mavor be remembered in the collection.

The extraordinary diversity of local collecting could not be better demonstrated than by comparing the gifts of Dr. and Mrs. Gilbert Bagnani of twelve plates from the *Passion*, c. 1490 by the Master A.G., and Dr. and Mrs. William Landmann's gift of Max Beckmann's *Gesichter* portfolio of 1919. These outstanding series add an important new dimension to the collection in the Northern Renaissance and German Expressionist areas.

Our donors are not only from the Toronto area. Mrs. Madeleine Meyer of Washington, D.C., has given us on permanent loan through the American Friends of Canada, Inc., several sheets, among which is the magnificent Goya, *Disparate de Miedo*. We are very fortunate that Mrs. Meyer is a regular visitor to Toronto where she spent several years at school.

Needlework, 1896 Lithograph.
James McNeil Whistler, American, 1834-1903.

The Passion of Christ (set of 12) The Agony in the Garden.
Engraving by Monogrammist A.G. fl. 1480

Magot de la Chine, 1834. Lithograph.
Honore Daumier, French, 1808-1879.

Les Boulevards Lithograph.
Pierre Bonnard, French, 1867-1947.

School break celebration teaches with eggs and chicks

By Percy Webb and Terry Sherrard

Over a thousand children's drawings of hatching eggs and baby chicks was one of the results of the five-day celebration of the 1979 International Year of the Child held at the Art Gallery during the March school break. During these five days of special educational programming for children nearly 10,000 came to the Gallery and took part in some or all of the activities.

The Eggsibition, for example, was designed to provide a dynamic sharing experience for children and parents. Viewers shared perceptions in a room where all activities grew from that one pure stimulus — a hatching egg. The context was set up in which a child could interact with the natural phenomenon, and then be moved to describe it visually.

Materials were provided as a base for children to create their images through words, sculpture, weaving and drawing. The pen in which the chicks ran was designed not only for the chicks but also as a focal point of the room where up to twelve children, lying on the floor, could observe and draw. It was, for many children, their first chance to compare what they originally thought about 'chick-ness' with what they actually saw.

After seeing the eggs in a transparent incubator, a child could go to a nearby centre called "What do you say to an unhatched egg?," write an idea on a computer card, and then drop it into a secret box. One corner of the room was set up to collect chicken and egg jokes. Visitors were invited to write on white stickers and then affix these to plastic sheeting covering a wall. This area became a focal point illustrating not only humour about eggs and chickens, but also new uses of the word "eggs" as suggested by the name given to the room. For the mechanically minded viewer, a set-up was provided for inventing and drawing machines that could be used to hatch eggs. The inventions ranged all the way from a hammer hitting an egg to the use of solar energy as a heat source.

Chicken-life drawings were hung on a nylon cord. Weavings of cloth and ribbon through chicken wire were used to separate activity areas, and the jokes filled one corner. Hanging from the ceiling, on chicken wire frames, were hundreds of chicken mobiles made of feathers, ribbons, wire and styrofoam.

A mime performance (by Naomi Tyrrell's "Theatre in Motion") was given in the Walker Court for a floor-bound audience of up to 700 people every day. This was followed by a one-hour "Mystery Tour" of the galleries, wherein visitors were urged to interpret contemporary works through mime, dress up in costume to make portraits in the Old Masters Gallery, and explore the concept of shape in Henry Moore's sculpture by getting into stretchy bags.

The Activity Centre was full every afternoon with approximately 300 visitors actively involved in painting, printmaking, clay modelling and drawing. The three large banners produced there before and during the celebration week have had a continued life in that they have been used by the Children's Aid Society and a McDonald's restaurant in honour of the International Year of the Child.

"Hands On," for this special celebration, focused its activities on young children (aged 3 to 6). With parents they shared the experiences of drawing and pasting self-portraits, doing puzzles, making block sculptures, weighing objects and exploring textures. A maximum of forty people were admitted by ticket to each of the 45 minute sessions, thus eliminating the previous problems of line-ups.

Other features of the week included tours and special kitchen activities in The Grange, a classic children's film series in the Lecture Hall, and the assistance of 20 high school volunteer students.

For everybody involved these were five days of learning and discovery, sharing and enjoyment and we were *bursting at the seams!*

The popular *Hands On* programme will continue through the summer, 11.00 am to 4.00 pm, Tuesday through Saturday. Free tickets for one-hour visits are available at the Information Desk.

Hatching eggs and baby chicks were highlights in the celebration of the International Year of the Child held during the March school break at the Art Gallery of Ontario.

Jim Thornton, head of the Activity Centre, pulls a print from the lithography stone during the May 17 public open house held at the Gallery. Two thousand attended the open house held to celebrate International Museums Day. Watching a lithograph print being made was just one of the many 'behind the scenes' stops for the public.

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Tut generates avalanche of new members

By Judi John

Tutankhamun has become a household word all over the world since the news broke on November 26, 1922, that the tomb of the mysterious boy King of Egypt had been uncovered. Almost continuously since then there have been outbursts of Tut-mania. And when it was announced that the dazzling artifacts from the tomb of King Tutankhamun are to come to the Art Gallery of Ontario in November and December of this year, that enthusiasm to see the royal treasures has been rekindled.

Not only have adults responded as indicated by the staggering number of people offering to become volunteers at the exhibition, by the enormous demand for lectures, and the avalanche of new members for the Gallery, but the children in Ontario have also reacted enthusiastically to Tutankhamun. A recent colour-the-mask contest which appeared in The Toronto Star received an overwhelming 1,800 entrants! The normal number of applicants to a colouring contest is between 500 and 800.

The Toronto community is becoming involved in the build-up for the coming of Tutankhamun. Eaton's has an Egyptian theme for its current Toronto store displays and in the stairwell of the new downtown Eaton store a three-storey Egyptian obelisk has been erected. The obelisk has been verified for authenticity of colour, imagery and hieroglyphics by Ron Leprohon, the Egyptologist at the Gallery.

Simpson's is working with the Canadian Authors' Association to bring Thomas Hoving, past director of the Metropolitan Museum of Art and organizer of *Treasures of Tutankhamun* to Toronto as guest speaker at a literary luncheon on Thursday, September 13. The talk and luncheon will be held in the Sheraton Centre Hotel.

Hoving, who will discuss his bestselling book, *Tutankhamun: The Untold Story*, is coming to Toronto through the sponsorship of American Express Canada, Inc. Tickets, at $15 each, may be ordered by sending a cheque, self-addressed, stamped envelope to: Canadian Authors' Association, 24 Ryerson Avenue, Toronto M5T 2P3. (This is a priority notification for Gallery members; if you are interested, send in your order soon.)

The gallery has received so many requests for public lectures on Tutankhamun that we have enlarged our initial plans to include 16 different lecture series for members, shawabties, scholars and the interested public. Not only have we increased the number of lectures to be presented, but in many cases we have moved them to halls with larger seating capacities, such as the Ontario College of Art and the University of Toronto.

Over 72 official lectures will be given, and this figure does not include Ron Leprohon's numerous talks to secondary schools, Junior Volunteers' talks to elementary schools, talks and slide presentations being given by Community Speakers and members of the Tut staff, and lectures being given by our staff but organized by outside groups such as department stores and shopping centres.

The Tut staff has arranged to broadcast a series of lectures both on educational television and on open college radio.

Ticket orders are coming in steadily from the membership, volunteer groups, school boards and sister institutions. Announcements about ticket distribution sent to newspapers across the country, are already indicating strong national interest. Public distribution of tickets will begin August 1.

One of the inscriptions on Tutankhamun's statutes reads: "The Good God of whom one (can) be proud." The Canadian showing of *Treasures of Tutankhamun* will be one of which all can be proud.

Howard Carter, discoverer of the tomb of Tutankhamun, in the antechamber preparing the guardian sentinels for transport to the laboratory set up near the tomb. Photo by Harry Burton, The Metropolitan Museum of Art.

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A Project of the Volunteer Committee

LAST CALL
Members' Tut Ticket Order Forms

If you have not yet submitted your order form for Tut tickets, please do so immediately. Entrance to the Tut exhibit is *by ticket* only. Members' order forms must be postmarked no later than July 8, 1979 in order to be processed. Public distribution of order forms will begin August 1, 1979.

Please note: Members' Tut tickets will be mailed by July 31, 1979.

Events

Exhibitions

The Other Nineteenth Century: Paintings and Sculpture in the Collection of Mr. & Mrs. Joseph M. Tanenbaum
Old Master Galleries — until Sunday July 29.
During the past decade the standard histories of late nineteenth century French art have been revised to include the vast body of academic painting which was to be seen annually at the Paris Salon, and which was to be rejected by the Impressionists and Post-Impressionists.

One of the finest collections of French academic painting in private hands belongs to Mr. and Mrs. Joseph Tanenbaum of Toronto, and forms this exhibition of painting and sculpture organized by The National Gallery.

A few outstanding English paintings indicate the initial thrust of the collection, and include John Martin's *Belshazzar's Feast*, Lord Leighton's *Hercules Wrestling with Death for the Body of Alcestis*, and Alma-Tadema's *An Apodyterium*.

Most of the paintings are French, however, and include large groups of work by Théodule Ribot, Eugène Carrière, Jean-Léon Gérôme, and James Tissot. Among the fine individual works are F.S. Bonvin's *Still Life with Lemon and Oysters*, Jean-Louis Forain's *The Agitator*, and Alfred Steven's *Consolation*.

Catalogue available in the Gallery Shop.

Louis de Niverville Retrospective
Gallery of Contemporary Art
Saturday June 30 — Sunday August 26
(See article which starts on page 1 of this issue of The Gallery)
Catalogue available in the Gallery Shop

Early Morning, 1969. Acrylic on canvas. Louis de Niverville.

Lionel LeMoine FitzGerald (1890-1956)
The Development of an Artist
Zacks Gallery North
Saturday, June 30 — Sunday, August 26
(See article which starts on page 1 of this issue of The Gallery)
Catalogue available in the Gallery Shop

Selected Impressions:
Recent Acquisitions of Master Prints from the Fifteenth to the Twentieth Century
Zacks Gallery South
Saturday, June 30 — Sunday, August 19
(See the story on this exhibition in this issue of The Gallery)
Catalogue available in the Gallery Shop

David Hockney: Travels with Pen, Pencil and Ink
Print and Drawing Gallery
Saturday, July 7 — Sunday, August 12
This is the first major exhibition of Hockney's finest drawings and prints organized on such a scale. Of the 125 works in the exhibition, there are 44 drawings made between 1962 and 1974, and among several portfolios of prints are included *A Rake's Progress*, and the *Weather Series*, 1973. The exhibition is circulated by the International Exhibitions Foundation, Washington.

A catalogue is available in the Gallery Shop.

Celia in a Black Dress, with White Flowers, 1972. Drawing. David Hockney.

Egyptomania
Margaret Eaton Gallery
Saturday, July 14 — Sunday, August 19.
This light and humorous look at "Egyptomania" or the rage for things Egyptian has been organized from the collection of prints and drawings at the Metropolitan Museum of Art in New York.

Egyptomania as a phenomenon goes back several centuries and is reflected in the fine and applied arts. The exhibition touches on some of these areas, and includes etchings by Piranesi and Thomas Rowlandson, as well as ephemera such as cigarette ads and menus from Cairo of the 1920s. It is intended as an hors d'oeuvre to King Tut.

John Henry Hinton Photographs, China 1894-1918
Print and Drawing Gallery
Saturday, August 18 — Sunday, September 30
The photographs taken by Hinton during his stay in China from 1894-1918 are not merely exotic turn-of-the-century documents. Visually Hinton has captured, quite intuitively, visual qualities which defied the standard conventions aspired to in photography during his period. He was not a 'professional' photographer; in fact, he went to Shanghai to work for a piano company and for the most part his life was dominated by his musical aspirations. However, during the 24 years spent in China he earnestly photographed the geographic and social environments. The results show he had a great understanding of the photographic medium and the photographs have captured clear descriptions of the life of the Chinese during his time.

Hinton moved to Victoria, B.C. after his 24-year stint in China. His family stored his photographic material after his death in 1948.

Shanghai, c. 1908-1912. Silver print from original negative. John Henry Hinton.

Nina Raginsky
Walter Trier Gallery
Saturday, August 25 — Sunday, September 30
An exhibition of 68 photographic portrait images embellished by hand-painting. Organized by the Still Photography Division of the National Film Board of Canada.

Raginsky is a practising Canadian photographer whose work is often witty, perceptive and full of restrained parody of the serious-mindedness of "high-portrait" photography.

Although the large size of the photographs conveys a vigorous contemporary aesthetic, her application of colour and interpretation of her subjects is often reminiscent of Victorian postcards.

Walter Trier: Stage and Costume Design
Walter Trier Anteroom
Opens Saturday, August 18
Designs in watercolour: stage settings and costumes for a 1931 Cologne production of Smetana's *The Bartered Bride*.

Permanent Collection

Henry Moore Sculpture Centre
Plasters, bronzes and graphics from the generous Moore gifts.

The Walker Court
Nineteenth and twentieth century sculpture and major paintings from the contemporary collection.

Fudger, Laidlaw, and Leonard Galleries
Fourteenth through twentieth century paintings from the Gallery's permanent collection and long-term loans.

Georgia Ridley, John Ridley and J.S. McLean Galleries
Selections from the permanent collection of Canadian Historical Art.

Signy Eaton Gallery
Selections of Canadian contemporary art from the permanent collection.

Talks

Gallery Talks are free with admission and are given regularly, public holidays excepted. Please contact the Information Desk for topics.

In July and August the following talks are offered:

Tuesday through Friday, 12:15 p.m.
Short talks will feature works of art in the permanent collection. Come and stay for lunch!

Saturday and Sunday, 2:00 p.m.
Longer talks will feature aspects of the collection or temporary exhibitions.

Group tours available; contact the Education Scheduling Office. Times and subjects of talks in The Grange appear in "Calendar at a glance."

Lectures and Courses

The World of Tutankhamun
Illustrated Lecture
The popular two-hour illustrated lecture on the significance of the *Treasures of Tutankhamun* will be offered again in August, at the Medical Science Auditorium, University of Toronto, at 7:30 p.m. Please see the coupon in this issue for choice of dates.

Summer Course:

Masterpieces of Western Art
During the months of July and August an 8-week art appreciation course is offered on Wednesday evenings and also on Thursday afternoons.

Given by Monique Westra, M.A., the weekly two-hour slide lectures will feature many of the great masterpieces of Western art and through them trace the history of art from the Renaissance to the Modern Age. Outstanding works by such well-known artists as Michelangelo, Leonardo da Vinci, Rembrandt, Rubens, Gainsborough, Delacroix, Rodin, Van Gogh, Picasso, and Matisse will be featured in this unique summer learning experience.

This non-credit course will be given Wednesday evenings, 6:30—8:30 p.m., July 4 to August 22 and also on Thursday afternoons, 1:30 to 3:30 p.m., July 5 to August 23. Lecture Hall. Course fee: Members $35.00; Non-Members $40.00.

Please fill out the application form in this issue, clearly indicating whether you wish to attend the Wednesday evening series or Thursday afternoon series, and return immediately to the Scheduling Manager, Education Services.

Autumn Courses:

Romantic Art in England: Hogarth to the Pre-Raphaelites
This six-week (12-hour) non-credit course, given by Francis Broun, M.F.A., will follow the major developments of English portraiture (Reynolds, Gainsborough, Lawrence) and landscape painting

Art Over 800 contemporary artworks by Canadian and international artists available for rent to members of the Art Gallery of Ontario.

Rental You may rent for one, two or three months. If you wish to purchase your selection, the rental fee is deducted from the purchase price.

Service Members of the Selections Committee will be happy to assist you with your selection for office, club or home.

Open for business Tuesday-Saturday from 11.00am to 4.00pm, (Thursday from 11.00am to 9.00pm) Open for viewing during all Gallery public hours

A Project of the Volunteer Committee

(Constable, Turner) and also feature the "independents" (Fuseli, Blake) and academic painters of the 19th century who have been the object of newly revived interest. The two-hour illustrated lectures will be given every Tuesday evening, 6:30—8:30 p.m., from September 4 to October 9. Lecture Hall. Course fee: Members $20.00; Non-Members $25.00. Please fill out the application form in this issue and return to the Scheduling Manager, Education Services.

The Canadian Landscape
The evolution of landscape painting in Canada from the late 18th century to the present day will be explored in a six-week (12-hour) non-credit course given by Peter Gale, M.A. This important theme in Canadian painting will be traced from the early tradition of British topographical studies through Joseph Légaré and Cornelius Krieghoff to the dramatic work of landscape artists in Toronto and Montreal in the second half of the 19th century. The emergence and significance of Tom Thomson and the Group of Seven will be fully explored. More recent expressions will be considered in the context of contemporary art developments. The two-hour illustrated lectures will be given every Wednesday afternoon, 1:30 to 3:30 p.m., from September 5 to October 10. Lecture Hall. Course fee: Members $20.00; Non-Members $25.00. Please fill out the application form in this issue and return to the Scheduling Manager, Education Services.

Films

Filmfare
A programme for summer evenings
At 6:00 p.m. a specially prepared dinner with wine will be served in the restaurant, followed at 7:30 p.m. by a private screening of a film of particular interest to Gallery members in the Lecture Hall.

Tuesday, July 10
Edvard Munch (1976, colour, 167 min)
Director Peter Watkins suggests the multiplicity of psychological and social factors at work on the man, using a narrative form that is simultaneously journalistic and as freely associated as a dream.

Tuesday, July 17
Georgia O'Keeffe (1978, colour, 60 min)
For the first time Georgia O'Keeffe appears on camera to talk freely and candidly about her work and life, revealing a warm, earthy woman full of gaiety, humour and practical wisdom.

Tuesday, July 24
A Bigger Splash (1974, colour, 105 min)
Jack Hazan's voyage round the British painter David Hockney takes in not only his work and his private life, but also a whole ambiance we have to recognize as part and parcel of the swinging 60s scene.

Tuesday, July 31
Homage to Chagall: The Colours of Love (1977, colour, 90 min)
This passionate study of the 90-year-old Russian-born painter is a joyous blend of dazzling colour, music and Chagall's own gentle and radiant presence. Directed by Toronto-born Harry Rasky, one of the world's leading nonfiction film makers.

Tuesday, August 7 and 21
Tut, The Boy King (1977, colour, 60 min)
This breathtakingly beautiful film offers a detailed view of 55 of the "wonderful things" seen by Howard Carter when he unsealed the tomb of Tutankhamun in 1922. Orson Welles' narration eloquently matches the treasures he describes.

Tuesday, August 14 and 28
Mysteries of the Great Pyramid (1977, colour, 60 min)
The film goes back 5000 years in time, with the aid of maps and drawings, to the beginnings of the ancient Egyptian culture, and moves to spectacular on-location footage of the pyramids and the conflicting theories of qualified experts on how an engineering feat of this magnitude was accomplished.
Members' evenings fill up very quickly. To avoid disappointment, order your tickets now at $15.00 per person per evening. Please see coupon in this issue.

Noon hour films
Jack Bush July 4, 5, 6 11, 12, 13
at 12:15
A recent film by Murray Battle entitled *Jack Bush* has footage of the artist discussing his work alone and in conjunction with the critic Clement Greenberg and presents many of Bush's large colour-field paintings as well.
The film is free but please note: tickets should be obtained at the Front Desk prior to each screening.

Murray Battle's recent film Jack Bush *contains comments on this and other large colour-field paintings of the artist.*

The Grange

Group tours of The Grange
Groups of all ages and with widely diversified interests have found a visit to The Grange a rewarding experience. Special tours and illustrated talks are tailored to each group's requirements. Evening tours, by candle and firelight, are particularly appealing (by appointment on Wednesday and Thursday evenings).
Light refreshments may be requested when the appointment is made. We can arrange special participation visits for small groups of school children. All tours should be arranged at least two weeks in advance.
Adult tours, $1.50 per adult (minimum of 10 people). Senior citizen tours 50¢ each (minimum of 10 people). Student tours, 75¢ per student; accompanying adults free. We suggest the size of groups be limited to 30 persons. The maximum number The Grange can accommodate at one time is 40.

Grange Talks
A short illustrated talk, free with admission, takes place in The Grange on Tuesday, Wednesday, Thursday and Friday at 2:30 p.m., and at 2:30 p.m. and 4:00 p.m. on Saturday and Sunday. The subject of the talk is *The Grange: An Introduction to a Gentleman's House*. One of these talks will be given at 7:45 p.m. on Wednesday and Thursday evenings.

Grange Exhibitions

The Grange through the eyes of the artist
The Grange Music Room —
Wednesday, June 27 — Sunday, September 23
The Grange with its spacious lawns shaded by towering elms was a favourite subject for nineteenth century artists.

The clockmaker's shop
The Grange corridor
Wednesday, June 27 — Sunday, October 21
18th and 19th century clocks from the collection of Frank Thornton.

Upstairs-Downstairs
The Mezzanine corridor
An exhibition illustrating some of the daily activities in The Grange.

The Grange Museum
The stories of *The People of the Grange, Furnishing an Historic House, The Architectural Preservation of The Grange,* and *The Money Used in Upper and Lower Canada in the Early Nineteenth Century.*

Art Tours

Atlantic Provinces — Museums and Artists
September 15-30
A perfect opportunity to experience the hospitality of artists and collectors and the cultural explosion of which they are a living part in the company of those who share your interest.
Restorations of Fort Louisbourg in Cape Breton, the town of Kings Landing near Fredericton, and Port Royal Habitation at Annapolis Royal are among North America's most authentic.
As we drive through some of Canada's most spectacular scenery, we will stop at restored homes and several small museums which reflect the interests of the area. Meals at carefully chosen inns and restaurants will enable us to enjoy local specialties, and there will be time to shop for handicrafts.
Full breakfasts, eleven lunches and seven dinners, as well as a $50.00 non-refundable, tax-deductible donation to the Art Gallery of Ontario, are included in the price of $1,375.00. Coupon for further information in this issue.

VISIT TUTANKHAMUN IN CAIRO: The Other 5,000
Six one-week tours in February and March, 1980
Sponsored by the Volunteer Committee of the Art Gallery of Ontario

When you've seen the 55 exquisite artifacts in the coming *Treasures of Tutankhamun* exhibition, think of the other 5,000 objects still in Cairo.
The tomb of Tutankhamun contained literally everything the King would need in the afterlife, one of the richest archaeological discoveries ever.
Next winter you can see these treasures in the Egyptian Museum in Cairo, the actual tomb where they were found, the pyramids, and the breathtaking temple of Karnak. All for approximately $1,100 (including airfare, accommodation, most meals, sightseeing in Cairo and Luxor, with a donation to the Gallery). Six departure dates to choose from in February and March, 1980.
Watch for further details in the next issue.

Members

Summer dinners
Each evening will include a drink on the terrace at 6:00 p.m., dinner and a tour of the exhibition. Following the tour there will be coffee and an informal discussion in the Members' Lounge.

Thursday, July 19
Mr. Joseph Tanenbaum will tour his own collection.
Thursday, August 16
Louis de Niverville will discuss his work and answer questions over coffee. Dinner places will fill up quickly. To avoid disappointment, order your tickets now. Tickets are $15.00 per person per evening. Please see coupon in this issue.

Fall Dinner Tours
This series of dinner tours begins in September. There will be dinner in the restaurant at 6:15 p.m. followed by carefully planned tours at 7:30 p.m. The evening is rounded off by coffee and informal discussion in the Members' Lounge.

Wednesday, September 19
"Moore: Sources and Techniques"

Wednesday, September 26
"Looking at Contemporary Art"

Wednesday, October 3
"Charles Gagnon" Exhibition: Works from 1956-1978

These dinner tours fill up very quickly. To avoid disappointment order your tickets now. Tickets are available for the series — three consecutive Wednesday evenings for $35.00 or a single evening for $12.50 per person. Please see coupon in this issue.

Art in the evening
A new fall programme

Join us at 5:30 p.m. on Wednesdays in September and October for a talk on an aspect of the collection or a current exhibition. The talk will be followed by an informal get-together in the licensed Members' Lounge. Watch for details in the September issue.

Donor cards
A project of the Volunteer Committee

Donations may now be made at the Art Gallery of Ontario to commemorate a birthday, anniversary, death, graduation or any other occasion.
Commemorative donations are to be forwarded to the Volunteer Office of the Art Gallery. The person or family to be honoured will receive a special acknowledgement card. Tax receipts will be issued for gifts of $5.00 or more.
Please include the following information with your donation:
(a) The donor, your name and address
(b) The occasion to be honoured
(c) The name and address of the recipient
(d) Donation cheques payable to the Art Gallery of Ontario.

Forward mail to:
The Volunteer Office
Art Gallery of Ontario
317 Dundas Street West
Toronto, M5T 1G4

Calendar at a Glance

General Information

Admission $1.00
Students $.50
Members, Ontario Privilege Card holders, and accompanied children under 12 free.

Gallery and The Grange Hours
Tuesday, Friday, Saturday, Sunday:
11:00 am-5:30 pm
Wednesday and Thursday
11:00 am-9:00 pm
Closed Mondays*
*Restaurant, book and reproduction shops open.

Gallery Shop
Open Mondays 10:00 am—5:00 pm and regular Gallery hours

Edward P. Taylor Audio-Visual Centre
The Audio-Visual Centre circulates to the residents of Ontario slides, video-tapes and media kits related to art history. The public is encouraged to make use of these resources as well as the facilities within the Centre for viewing slides and video. A catalogue lists the materials available for those outside the Metro area and a Loans Consultant will prepare out-of-town orders.

For use of video facilities an appointment is advisable. A catalogue is available upon request. The Audio-Visual Centre is closed on Mondays, open Tuesday through Friday until 5:00 pm and until 9:00 pm on Thursday evenings.

Restaurant
Open Monday through Sunday
12 noon—5:30 pm
Wednesdays and Thursdays
12:00 noon—9:00 pm
Lunch and afternoon tea daily
Reservations advisable

Cafeteria
Open Gallery hours

Art Rental Service
Open for viewing during regular Gallery hours.
Open for business Tuesday through Saturday 11:00 am to 4:00 pm

Cameras
Hand-held cameras are permitted in the Gallery but no flashes or tripods. Works of art on loan may be photographed only with written permission from the Chief Curator.

Telephone
(416) 361-0414

Location
Dundas Street West between McCaul and Beverley; west of St. Patrick subway station.

Mailing address
317 Dundas St. West
Toronto, Ontario
M5T 1G4

July

Sunday 1
One Man's Vision closes

Tuesday 3
12:15 pm Gallery Talk
2:30 pm Grange Talk

Wednesday 4
12:15 pm film: *Jack Bush*
12:15 pm Gallery Talk
2:30 pm Grange Talk — *Fires and Firefighting in the 19th Century*
6:30 pm *Western Art* lecture
7:30 pm Tut lecture — OCA
7:45 pm Grange Talk

Thursday 5
12:15 pm film: *Jack Bush*
12:15 pm Gallery Talk
1:30 pm *Western Art* Lecture
2:30 pm Grange Talk
7:45 pm Grange Talk

Friday 6
12:15 pm film: *Jack Bush*
12:15 pm Gallery Talk
2:30 pm Grange Talk

Saturday 7
David Hockney opens
2:00 pm Gallery Talk
2:30 and 4:00 pm Grange Talk

Sunday 8
Selected Impressions closes
2:00 pm Gallery Talk
2:30 and 4:00 pm Grange Talk

Tuesday 10
12:15 pm Gallery Talk
2:30 pm Grange Talk
6:00 pm Filmfare: *Edvard Munch*

Wednesday 11
12:15 pm film: *Jack Bush*
12:15 pm Gallery Talk
2:30 pm Grange Talk: *Lights and Lamps*
6:30 pm *Western Art* lecture
7:30 pm Tut lecture — OCA
7:45 pm Grange Talk

Thursday 12
12:15 pm film: *Jack Bush*
12:15 pm Gallery Talk
1:30 pm *Western Art* lecture
2:30 pm Grange Talk
7:45 pm Grange Talk

Friday 13
12:15 pm film: *Jack Bush*
12:15 pm Gallery Talk
2:30 pm Grange Talk

Saturday 14
Egyptomania opens
2:00 pm Gallery Talk
2:30 and 4:00 pm Grange Talk

Sunday 15
2:00 pm Gallery Talk
2:30 and 4:00 pm Grange Talk

Tuesday 17
12:15 pm Gallery Talk
2:30 pm Grange Talk
6:00 pm Filmfare: *Georgia O'Keeffe*

Wednesday 18
12:15 pm Gallery Talk
2:30 pm Grange Talk: *Toronto in 1835*
6:30 pm *Western Art* lecture
7:30 pm Tut lecture — OCA
7:45 pm Grange Talk

Thursday 19
12:15 pm Gallery Talk
1:30 pm *Western Art* lecture
2:30 pm Grange Talk
6:00 pm Summer Dinner: *The Other 19th Century*
7:45 pm Grange Talk

Friday 20
12:15 pm Gallery Talk
2:30 pm Grange Talk

Saturday 21
2:00 pm Gallery Talk
2:30 and 4:00 pm Grange Talk

Sunday 22
2:00 pm Gallery Talk
2:30 and 4:00 pm Grange Talk

Tuesday 24
12:15 pm Gallery Talk
2:30 pm Grange Talk
6:00 pm Filmfare: *A Bigger Splash*

Wednesday 25
12:15 pm Gallery Talk
2:30 pm Grange Talk: *Chinese Export Porcelain*
6:30 pm *Western Art* lecture
7:30 pm Tut lecture — OCA
7:45 pm Grange Talk

Thursday 26
12:15 pm Gallery Talk
1:30 pm *Western Art* lecture
2:30 pm Grange Talk
7:45 pm Grange Talk

Friday 27
2:00 pm Gallery Talk
2:30 pm Grange Talk

Saturday 28
2:00 pm Gallery Talk
2:30 and 4:00 pm Grange Talk

Sunday 29
The Other 19th Century closes
2:00 pm Gallery Talk
2:30 and 4:00 pm Grange Talk

Tuesday 31
12:15 pm Gallery Talk
2:30 pm Grange Talk
6:00 pm Filmfare: *Homage to Chagall*

August

Wednesday 1
12:15 pm Gallery Talk
2:30 pm Grange Talk: *Medicine in the 19th Century*
6:30 pm *Western Art* lecture
7:45 pm Grange Talk

Thursday 2
12:15 pm Gallery Talk
1:30 pm *Western Art* lecture
2:30 pm Grange Talk
7:45 pm Grange Talk

Friday 3
12:15 pm Gallery Talk
2:30 pm Grange Talk

Saturday 4
2:00 pm Gallery Talk
2:30 and 4:00 pm Grange Talk

Sunday 5
2:00 pm Gallery Talk
2:30 and 4:00 pm Grange Talk

Tuesday 7
12:15 pm Gallery Talk
2:30 pm Grange Talk
6:00 pm Filmfare: *Tut, the Boy King*

Wednesday 8
12:15 pm Gallery Talk
2:30 pm Grange Talk: *Restoration of an Historic House*
6:30 pm *Western Art* lecture
7:30 pm Tut lecture — U. of T.
7:45 pm Grange Talk

Thursday 9
12:15 pm Gallery Talk
1:30 pm *Western Art* lecture
2:30 pm Grange Talk
7:30 pm Tut lecture — U. of T.
7:45 pm Grange Talk

Friday 10
12:15 pm Gallery Talk
2:30 pm Grange Talk

Saturday 11
2:00 pm Gallery Talk
2:30 and 4:00 pm Grange Talk

Sunday 12
David Hockney closes
2:00 pm Gallery Talk
2:30 and 4:00 pm Grange Talk

Tuesday 14
12:15 pm Gallery Talk
2:30 pm Grange Talk
6:00 pm Filmfare: *Mysteries of the Great Pyramids*
7:30 pm Tut lecture — U. of T.

Wednesday 15
12:15 pm Gallery Talk
2:30 pm Grange Talk: *Theatre Life in 19th Century Toronto*
6:30 pm *Western Art* lecture
7:30 pm Tut lecture — U. of T.
7:45 pm Grange Talk

Thursday 16
12:15 pm Gallery Talk
1:30 pm *Western Art* lecture
2:30 pm Grange Talk
6:00 pm Summer Dinner: *Louis de Niverville*
7:45 pm Grange Talk

Friday 17
12:15 pm Gallery Talk
2:30 pm Grange Talk

Saturday 18
Trier — Stage and Costume Designs opens
Hinton: China 1894-1918 opens
2:00 pm Gallery Talk
2:30 and 4:00 pm Grange Talk

Sunday 19
Matisse: Prints closes
Egyptomania closes
2:00 pm Gallery Talk
2:30 and 4:00 pm Grange Talk

Tuesday 21
12:15 pm Gallery Talk
2:30 pm Grange Talk
6:00 pm Filmfare: *Tut, the Boy King*
7:30 pm Tut lecture — U. of T.

Wednesday 22
12:15 pm Gallery Talk
2:30 pm Grange Talk: *Furniture of a Gentleman's House*
6:30 pm *Western Art* lecture
7:30 pm Tut lecture — U. of T.
7:45 pm Grange Talk

Thursday 23
12:15 pm Gallery Talk
1:30 pm *Western Art* lecture
2:30 pm Grange Talk
7:45 pm Grange Talk

Friday 24
12:15 pm Gallery Talk
2:30 pm Grange Talk

Saturday 25
Nina Reginsky: Photographs opens
2:00 pm Gallery Talk
2:30 and 4:00 pm Grange Talk

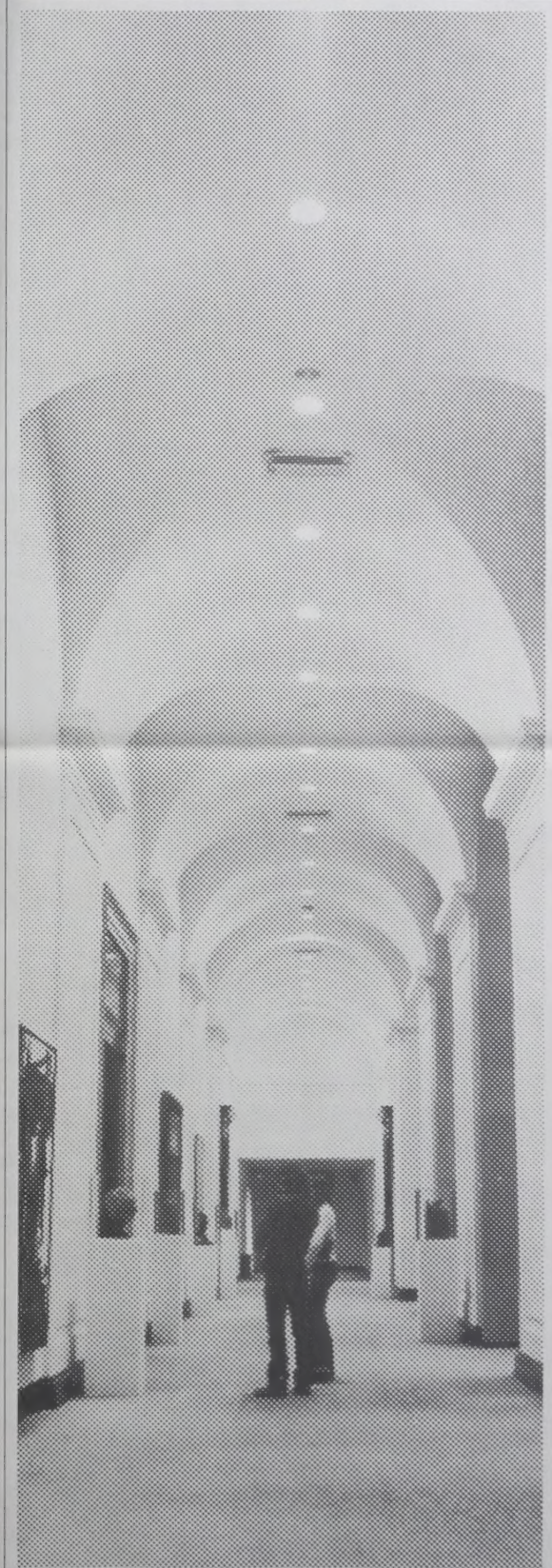
Sunday 26
De Niverville closes
L.L. FitzGerald closes
2:00 pm Gallery Talk
2:30 and 4:00 pm Grange Talk

Tuesday 28
12:15 pm Gallery Talk
2:30 pm Grange Talk
6:00 pm Filmfare: *Mysteries of the Great Pyramids*
7:30 pm Tut lecture — U. of T.

Wednesday 29
12:15 pm Gallery Talk
2:30 pm Grange Talk: *Fires and Firefighting in the 19th Century*
7:30 pm Tut lecture — U. of T.
7:45 pm Grange Talk

Thursday 30
12:15 pm Gallery Talk
2:30 pm Grange Talk
7:45 pm Grange Talk

Friday 31
12:15 pm Gallery Talk
2:30 pm Grange Talk



Walker Court

Coupons

Filmfare
A programme for summer evenings
Specify date(s) and number of tickets

July 10 ☐ July 17 ☐
July 24 ☐ July 31 ☐
August 7 ☐ August 14 ☐
August 21 ☐ August 28 ☐

__Tickets @ $15.00 = $_____
(cheque enclosed)

Name _____

Address _____

City _____ Code _____

Tel.: Home _____ Office _____

Please enclose a stamped self-addressed envelope and cheque payable to the Art Gallery of Ontario and return to the Volunteer Office.
There are no refunds from 10 days prior to the event.

Summer Dinners
Please specify date(s) and number of tickets required at $15.00 each.

July 19 ☐ August 16 ☐

Name _____

Address _____

City _____ Code _____

Tel.: Home _____ Office _____

Please enclose a stamped, self addressed envelope and your cheque for $_____ payable to the Art Gallery of Ontario. Return to the Volunteer Office. There are no refunds from 10 days prior to the event.

Fall Dinner Tours
Please specify date(s) and number of ticket(s) required at $12.50 each or $35.00 for the series.

September 19 ☐ September 26 ☐
October 3 ☐

Name _____

Address _____

City _____ Code _____

Tel.: Home _____ Office _____

Please enclose a stamped self-addressed envelope and your cheque for $_____ payable to the Art Gallery of Ontario. Return to the Volunteer Office. There are no refunds from 10 days prior to the event.

The Canadian Landscape
Name _____

Address _____

City _____ Code _____

Tel.: Home _____ Business _____

Please send me _____ tickets at $20 (Member), $25 (Non-Member) for the Wednesday Afternoon series. I enclose a stamped, self-addressed envelope and a cheque payable to the Art Gallery of Ontario for the amount of $_____. Please mark outer envelope Scheduling Manager, Education Services.

Romantic Art in England
Name _____

Address _____

City _____ Code _____

Tel.: Home _____ Business _____

Please send me _____ tickets at $20 (Member), $25 (Non-Member) for the Tuesday Evening series. I enclose a stamped, self-addressed envelope and a cheque payable to the Art Gallery of Ontario for the amount of $_____. Please mark outer envelope Scheduling Manager, Education Services.

Masterpieces of Western Art
Name _____

Address _____

City _____ Code _____

Tel.: Home _____ Business _____

Please send me _____ tickets at $35 (Member), $40 (Non-Member) for the Wednesday Evening or Thursday Afternoon series. I enclose a stamped, self-addressed envelope and a cheque payable to the Art Gallery of Ontario for the amount of $_____. Please mark outer envelope Scheduling Manager, Education Services.

Atlantic Provinces — Museums and Artists
I am interested in the tour to the Atlantic Provinces. Please send me further information and an application form.

Name _____

Address _____

City _____ Code _____

Tel.: Home _____ Office _____

Please mark your envelope Volunteer Office.

The World of Tutankhamun Illustrated Lecture — Medical Science Auditorium
Ticket Order Form

Name _____

Address _____

City _____ Province _____ Postal Code _____

Telephone: Res. _____ Bus. _____

Please indicate by number your first, second and third choice.

☐ August 7 ☐ August 8 ☐ August 14 ☐ August 15

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I enclose a stamped self-addressed envelope and a cheque payable to the Art Gallery of Ontario for the amount of $_____

Please mark outer envelope "Tutankhamun Lecture Tickets."

Head of Diana by Jacques Bellange (French, act. 1602-1617)
in red chalk on paper is being exhibited this summer at the Art Gallery of Ontario. Purchase 1978.

THE GALLERY
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